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based on kinship, but at the time of the Conquest, in Tenochtitlan at least, the kinship tie had largely disappeared, and the *calpolli* was a local unit. Each had its own god, religious structure, courts and judges, and military organization; and the members of each *calpolli* owned in common lands apart and distinct from the lands of the other *calpolli*.

With the destruction of the tribal organization following the Conquest, the military, political, and judicial functions of the *calpolli* fell into desuetude. But the social and religious functions, conflicting with none of the Spanish forms, and coinciding in some measure with the current Spanish notion of a church parish, continued in Tepoztlán, as no doubt in other *pueblos*, to this day. The *barrio* as a religious organization, the central religious building, the patron-god whose image is contained within it,[1] and elements in the accompanying ceremonial (e.g., the *teponaztli*, offering of flower garlands, *copal* incense, etc.) are survivals from pre-Columbian culture.

It is in the social and festal organization of the community that the *barrio* maintains its importance. Even when there is no *fiesta* the chapel serves as a sort of social center for the *barrio;* the water tank is generally there and near it people congregate to gossip. Some of the *barrios* have purchased gasoline

[1] In the commentary to the Codex Magliabecchi, sec. 62, it is stated: "Each barrio has another idol. They say it was he who guarded the barrio. To him they run with their petitions in times of necessity. On the day on which the festival of this idol falls, the people of the barrio offer him solemnities. The other barrios do not." This is precisely the situation in Tepoztlán today.

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lamps which are hung in the street outside the chapel, and here the youths of the *barrio* come in the evening to talk, gamble, or listen to songs. But it is at the time of the annual *fiesta* that the collective importance of the *barrio* members reaches its highest importance, and the chapel becomes the great focus of interest for the entire *pueblo* and even for neighboring villages. The decoration of the chapel, the ceremonial bringing of the candles, the burning of the candles, the erection and burning of the *castillo*, the preparation and consumption of the festal dishes, the playing of the ancient flute or the *teponaztli* on the roof of the chapel, one or more sacred dances and sometimes *toros*—all constitute a program of ritual and entertainment which occupies from one to seven days. Although members of other *barrios* take part in the entertainment, the *barrio* whose *santo* is celebrated acts as host, and its members very much feel their collective importance.

The *santo* is the symbol of the collective spirit of the *barrio*. It is not uncommon for an individual to boast of the superior miraculousness of the *santo* of his *barrio:* "Our *barrio* is the most important because our image is the most miraculous." San Salvador protected the people of Santa Cruz during the revolution; San Sebastian appears in dreams to the people of his *barrio*, and offers them advice, etc.

There is, therefore, a morale, an *esprit de corps*, inhering in the *barrio*, embodied in the *santo* and occasionally expressed as rivalry. Every exertion must

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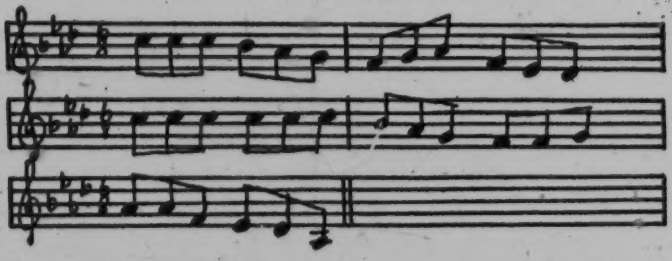
The *Chinelos*[1] leap down to the *plaza*. They leap around and around the *plaza*, occasionally emitting loud whoops. They wear long gowns of satin, blue or pink or yellow, with a square cape hanging from the shoulder. The color and the design of the embroidery vary, but each dancer wears the same long gown with a cape, the same staring mask with recurved black beard of horsehair, the same huge *sombrero*, beaded

and surmounted with an ostrich plume. Each wears gloves and carries a handkerchief filled with confetti.

Hour after hour the leaping continues. The bands take turns playing. At intervals dance music is played and the *Chinelos* dance together in couples. Hundreds of people sit or stand on the edges of the *plaza*, watching the spectacle. When dark comes, the gasoline lamps are lit and each vendor of cakes and drinks along the *plaza* lights a candle. The *Chinelos*, in many cases fortified with alcohol, continue to leap around and around the *plaza*. Men too poor to belong to *com-*

[1] This word is probably from *Chino*, "Chinese", "foreign." When used in speaking Nahuatl it is Mexicanized as *Zinzlohqus*. The word *Huehuenches* is also used—from the Nahuatl *Huehuetzitzin*, "the old ones" (said with respect). It is said by some in Tepoztlán that the *Chinelos* represent the Pharisees "who denied Christ."